



Bright autumn leaves pop on a gray day in the Percy & Small Shipyard.

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The Maine-Caribbean Connection



by Christopher Timm,
Curator of Exhibits

I recently opened up a web browser and went to Kayak (I use boat-named websites whenever possible) to see how much it would cost to fly to Havana for the week. A mere \$328, round trip. With this price and proximity (11 hours of travel away) it is easy to think that we have never been closer to the Caribbean.

But is that the case?

everyday. They contrast with the idealized, but influential, visions of the islands found in popular culture, from Robert Louis Stevenson's *Treasure Island* (1883) and Disney's *Pirates of the Caribbean* (1967, 2003), to omnipresent Corona and Sandals commercials.

Our new temporary exhibit, *The Tropics Next Door: A Look at Maine and the Caribbean*, explores these themes—how Maine traded with, fought over, and understood the region. All when it was not just a place to get away, but a place to get to.



Stephen Etnier, *Waterfront, Bahamas*. Collection of John Etnier.

New England's colonial economy was fueled by Caribbean goods and interwoven with the triangle trade, with all its rewards (molasses, coffee, chocolate) and shame (the horrors of the slave trade). The impact is long lasting. Many of the New England staples we continue to enjoy—from Anadama bread to baked beans—were born from Caribbean trade. And Maine-built vessels continued to be implicated in the slave trade after the 1807 Act Prohibiting Importation of Slaves shifted it underground. Over 50 years later, the South-Eliot clipper *Nightingale* was seized off Angola with 971 slaves aboard while preparing for a nightmarish crossing to Cuba.

"Maine and the Caribbean" was never more topical than when all attention was turned towards the USS *Maine* and the Caribbean. The sudden explosion of the cruiser in Havana on February 15, 1898, led to sensationalist headlines that blamed Spain, all produced during a circulation war between news magnates William Randolph Hearst and Joseph Pulitzer. A mere two days after the blast, Hearst's *New York Journal* reported that naval officers were "unanimous that the ship was destroyed on purpose" (they weren't). Further stories revealed how "The War Ship Maine was Split in Two by an Enemy's Secret Infernal Machine" and published "authentic" (fake) blueprints of the diabolical device. All long before 24-7 cable news and Facebook.

But the tropics are better understood by the Mainers who visit them, including artist Stephen Etnier, who sailed and traveled there often. Visiting Barbados in the 1920s, he saw not just an exotic paradise, but a place where fishermen worked with the "the same integrity" as those working along the Maine coast. His paintings and photographs of the Caribbean show beauty, but also the arduous and

Current Exhibits

Claus Hoie: *Watercolor Fantasia*

On view October 13, 2018 – March 3, 2019
Marjorie W. Kramer Gallery



The Tropics Next Door: A Look at Maine and the Caribbean

On view November 3, 2018 – May 5, 2019
John G. Morse Jr. Gallery





Rhumb Line

A line on the earth's surface which intersects all meridians and parallels of latitude at the same angle. A line of constant course is a rhumb line.

Mission Statement

Maine Maritime Museum celebrates Maine's maritime heritage and culture in order to educate the community and a world-wide audience about the important role of Maine in regional and global maritime activities. The Museum accomplishes its stewardship through: discriminate collection, preservation and dissemination of historic materials and information, engaging educational programs, relevant and compelling exhibitions, and a unique historic shipyard, all connecting the past to contemporary and future issues.

Vision Statement

Maine Maritime Museum offers unique experiences through unsurpassed collections, well-maintained historic buildings, compelling exhibits, and outstanding educational programming and services. The institution is financially sound and forward focused; new technologies and viewpoints are embraced in a timely manner. Visitors, members, volunteers, and staff are enriched by their involvement with the Museum; the Museum's vitality infuses the regional and national cultures and economies. The Museum is a world-class museum attracting a global audience to Maine's rich maritime heritage and culture.

Mary E's First Summer at Maine Maritime Museum

By the time you read this, *Mary E* will be safely tied up at Derecktor/Robinhood Marina in Georgetown where she'll spend the winter.

Mary E has lived through 112 summers. Several of them were on the banks of the Kennebec River including when she was first built, and then rebuilt in 1965. But this was her first summer spent living and working in the waters of the Kennebec River itself.

She's seen a lot. When she was first built, schooners like her were common. Vessels with steam engines and certainly automobiles were not common. During all the years she's been sailing, she's seen engines take over from sail power and the rise and subsequent dominance of cars and trucks and trains and planes. Space travel would have been a crazy science fiction fantasy when *Mary E* was first launched.

She's lived through two world wars, the Korean War, the Vietnam War, the wars in Afghanistan and Iraq that we're still living through.

She's lived through 20 different presidents. Cultural shifts that were, it's fair to say, unimaginable at the time she was built.

She saw the introduction of radio, then TV, now the internet.

Mary E has been in the water and sailing through all that time with the exception of time on the hard during her rebuilds.

It's amazing to think about what she has seen and done. And at a time when there is so much conflict around the world, it's hopeful to think that this little schooner has lived through it all and so will we.

A vessel that has sailed for so long deserves our respect and investment.

So how was her first summer on the Kennebec River?

She spent much of her time at the dock so she'd be here when people came to see her – and thousands of people did. Twenty-eight volunteers worked aboard her this summer as docents to tell her story and answer questions. She stretched out her sails a few times on the Kennebec River taking her largest donors for an excursion, and she also sailed in Portland and Boothbay Harbor. We were lucky with the weather because she did actually sail and her captains report that she handles well.

So what's next?

We've invested nearly a million dollars in her rebuild and another \$300,000 in indirect expenses like the gangway and dock improvements, the restoration pavilion, research, marketing expenses, and so forth.

Right now two topmasts are being shaped in the Boatshop which will finish off her rig. She'll get a new mainsail and one topsail as well. That's another \$10,000 she'll need.

After the tremendous investments that have been made, we need to secure her future by raising another \$700,000 to \$1 million in reserves that will ensure she continues to be as seaworthy tomorrow as she is today. We don't know what the world will be like 50 to 100 years from now, but wouldn't it be a testament to our times if *Mary E* were still sailing? If you think so too, please continue to support her and the museum that makes her stewardship possible.

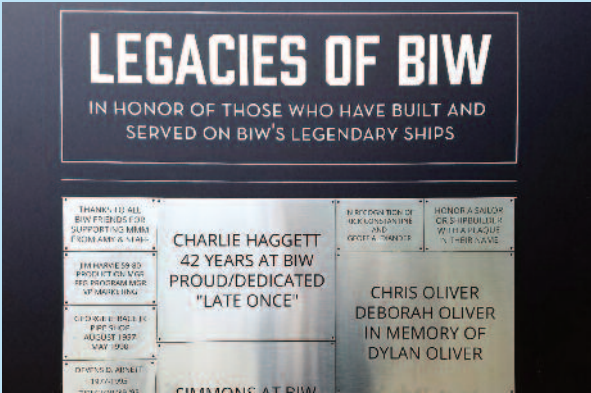
Amy Lent
Executive Director

Harley Bartles Joins Development Staff

Harley Bartles joined the MMM staff in August as Manager of Corporate Relations and Sponsorship. She brings fundraising experience from the Farnsworth Art Museum and Bigelow Laboratory for Ocean Sciences. A Connecticut native, Harley spent her summers with family on Moosehead Lake. She moved to Maine six years ago and hasn't looked back. Harley became enamored with maritime studies as a student at Williams-Mystic and then as a Mystic Seaport employee, where she met her husband, Mike, a sailmaker. She is thrilled to be back in the maritime museum world. Harley and Mike live in Boothbay Harbor with their two pups, Rigby and Bowie.




BIW Commemorative Plaques Make a Great Holiday Gift!



This holiday season, honor your favorite shipbuilder or sailor with a commemorative plaque on the exterior of the new exhibit *BIW: Building America's Navy*. Plaques are available in two sizes for donations of \$250 and \$500. To learn more, visit MaineMaritimeMuseum.org or contact Rebecca Roche at 207-443-1316 x327 or roche@maritimeme.org.

Pints on the Pier 2018

Pints on the Pier, the museum’s second-annual Maine beer festival, was held Saturday, September 29, in the shipyard. Guests sampled local beer and cider, lined up for food from a variety of vendors (from tacos to oysters), listened to the live folk music of Dave Rowe, played corn hole and pumpkin ring toss, and enjoyed a beautiful fall evening on the Kennebec. Thanks to all of the participating breweries/cideries: Boothbay Craft Brewery, Flight Deck Brewing, Fore River Brewing Company, Moderation Brewing, Rising Tide Brewing Company, Sheepscot Valley Brewing, and Whaleback Cider.

Pints on the Pier was generously sponsored by  Byrne's Irish Pubs.



Museum staffers Sarah Timm, Kurt Spiridakis, and Dayne Dennett test out the nautical-themed photo booth.



Guests line up for samples from Fore River Brewing Co.



Twinkling lights lit up the shipyard on a cool fall night. Photo by Dayne Dennett.

Meet Lily, MMM’s Education and Outreach Intern

Hello! My name is Lily Tupper, and I am thrilled to be back on the Maine coast, interning at Maine Maritime Museum as the Education and Outreach Intern. Originally from Yarmouth, I graduated from St. Olaf College in Minnesota this past spring with degrees in History and American Studies. When not in Bath, I work as a historical interpreter and role-player at Strawberry Banke Museum in Portsmouth, N.H., where you can often find me dressed as Mary Griffin, a schoolteacher and museum docent



who lived in Portsmouth in 1919. Here at Maine Maritime Museum, I have been exploring the museum and talking with staff and volunteers in preparation for my main project, which is the development of a gallery tour. My hope is that this short tour will provide a new and supplemental lens through which visitors can experience the collections and learn from our knowledgeable volunteer docents. Although I am still in the early stages of picking a theme for the tour, I have greatly enjoyed learning about the historical collections, and hearing from staff and volunteers about their experiences at the museum and their visions for the future. I look forward to diving even deeper into maritime history and museum administration during the rest of my time here working with Sarah Timm. Please say hello if you see me wandering the galleries this fall!

Shipbuilding: Theory and Practice



by Elisabeth Meier,
Project Archivist

What does algebra have to do with maritime history?

I asked myself that question when I found a box of old school assignments in the archives. There were folders of algebra problems and exams. There were pages of notes on chemistry, physics, and geometry. I recognized all of it from high school. But why was it here?

As usually happens, digging deeper into the collection produced an answer, one much more relevant than the algebra itself.



Lieutenant John A. Lord.

The assignments were completed by Lieutenant John A. Lord (1872-1945), a Bath native who spent his career in the US Navy’s Construction Corps. They weren’t remnants of his high school education because, like many boys who grew up in Bath in the 1880s, Lord never attended high school. Instead, he went to work. He outfitted ships with hardware and supplies as a clerk at a ship chandlery, helped build new hulls at one of the town’s many wooden shipyards, and learned how vessels were designed as an assistant to Frederick Rideout, Bath’s leading modeler. By age 24, he’d had a first-class introduction to shipbuilding.

In the late 19th century, however, the definition of a good shipbuilding education was starting to change. In Europe, shipbuilding was becoming an academic profession, led by naval architects who designed vessels based on scientific principles

What Do You Need to Know?



Lieutenant Lord discusses the reconstruction of the USS Constitution, circa 1927.

These are all questions from exams that John A. Lord took at various points in his career. See how you do!

Examination for Quartermaster, Loftsmen-in-Charge, 1912
Describe in detail, and by sketch, how you would lay down a battleship on a mold loft floor

Would you use English measurements—feet, inches or fractions thereof—or Metric System, in plotting mold loft dimensions and why?

Show by sketch, and describe in detail, how you would develop and lay off a main deck harpin on a ship having a six foot sheer

Examination for Lieutenant, Construction Corps, 1921
Sketch the midship section of any vessel with which you are familiar giving scantlings.

Describe briefly any method of preparation of cross curves of stability, and state how you would utilize these curves to obtain the curve of statical stability with a given displacement and position of the center of gravity.

Describe the organization of a Navy Yard under an Industrial Manager and any improvements that you might suggest.

Algebra A-1, Construction Corps Correspondence Course, 1923
If $a = 1$, $b = 2$, and $c = -3$, by how much does 0 exceed $-3a + 2b - c$?

Simplify: $m - ((6m-7n) - n) - (3m + 4n - (2m + 3n))$

Find all the prime factors of: $m^3n^2 + 2m^3n - 63m^3$

and complex calculations. Some American yards, the ones that built large steel ships, were just starting to adopt the same principles and hire professionally trained engineers. Not so in Bath. Though aware of advances in steam technology, the town’s wooden shipbuilders preferred the methods that had always worked for them. Ships were designed by eye and conceptualized as wooden half-models, and innovation was driven by experience with past designs. Since Bath kept launching larger, more efficient, and equally competitive vessels, few saw any reason to change.

John A. Lord was raised among Bath’s practical shipbuilders, and that experience formed the basis of his career. He got a job at Bath Iron Works as a draftsman in 1895, then joined the navy, in the same position, in 1898. From there, he steadily worked his way up the ranks of the Navy’s Construction Corps to chief carpenter. When the United States entered World War I and the navy was short of commissioned officers to supervise the massive shipbuilding effort, Lord was temporarily promoted to lieutenant to fill the gap.

When Lord received his lieutenant's commission, he crossed a dividing line between the Navy's practical shipbuilders and their educated officers. Keeping abreast of naval technology required advanced theoretical engineering, and the Navy wanted to be sure it had the knowledge to keep up in a global arms race. Commissioned officers in the Construction Corps—lieutenants and above—were required to complete four years at the US Naval Academy in Annapolis and two years of post-graduate studies in naval architecture at MIT. Practical shipbuilding experience came after this theoretical education.

The catch was that theoretical naval architecture wasn't essential for what Construction Corps lieutenants did on a daily basis. As John A. Lord found when he received his temporary promotion, a practical education in Bath's shipyards had prepared him perfectly well for day-to-day shipyard supervision. When the war was over, Lord and his fellow carpenters banded together to demand that their commissions be made permanent. The discussion that followed laid bare the distinctions between theory and practice that defined shipbuilding in the early twentieth century.

The basis of the carpenters' petition was their own competence: they'd been given responsibility to build ships, and had built them well. But the Navy wasn't

willing to accept a practical track record as the only basis for promotion. Instead, it insisted that the carpenters pass the same exam issued to all aspiring lieutenants—an exam designed for graduates of the MIT program. The carpenters replied that this was unfair: no one could expect a carpenter studying after a full day of work to teach himself abstract naval architecture that took full-time students two years to master. Besides, they argued, the men who designed new vessels were specially chosen officers that ranked as commodores or above; everyone else just had to know how to build a ship.

Eventually, the Navy reached a compromise. It would confirm wartime commissions for carpenters who merited them, but anyone looking for further promotion would need some formal education. To this end, the Construction Corps developed a special, year-long course in naval architecture at MIT for its carpenters, and provided a correspondence course to fill in any needed prerequisites. John A. Lord was one of the first enrollees. At age 50, a competent and practiced shipbuilder, he began learning algebra for the first time. The box of school assignments in our collection is his work from the correspondence course, and an example of the new kind of knowledge required to build ships for the modern Navy.

Around the Museum



Captain Hannah Gray paddles the schooner *Mary P*, the museum's entry in the Damariscotta Pumpkinfest Regatta, held on Columbus Day. *Mary P* was built in the Boatshop using a 460-pound pumpkin grown by Pumpkinfest volunteers. Photo by Phyllis Guss.



Congratulations to Steven Leveen of Harpswell, our 2018 raffle boat winner!



Bath Savings Institution staff and guests enjoy a cruise aboard *Mary E* in September. Thank you to BSI for their ongoing support of *Mary E* and the museum!



A new gangway and expanded dock space were added at the museum's waterfront to accommodate the addition of *Mary E*. The new configuration is also ADA compliant. *Merrymeeting* welcomed a record number of passengers this year, with more than 12,000 guests cruising the Kennebec in 2018.



Mary E supporters attend a special event in Long Reach Hall to celebrate her first season in the water at MMM.



Honor/Memorial Gifts

(5/11/2018 – 9/20/2018)

In Honor of Margaret & Greger Anderson’s 50th Wedding Anniversary
Ms. Mary Lou Michael and
Mr. Steve Putnam

In Honor of Stephen Caulfield
Mr. and Mrs. Brian J. Carey
The George and Marie Chabot Foundation

In Memory of Harold M. Scott Jr.
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In Memory of Peter Gerquest
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In Memory of Al Gordon
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Mr. Michael Short and Ms. Jill Short

In Honor of Peter Stackpole
Mr. Douglas Amon

In Honor of Charlie Whittier’s Birthday
Mr. and Mrs. Bertram J. Miller

Why the Annual Fund Matters



by **Rebecca Roche,**
Manager of Development Operations

In recent years, Maine Maritime Museum has had a number of new, exciting projects that have transformed it into *USA Today’s* best museum in Maine and one of the best maritime museums in the world. The exhibit *Into the Lantern: A Lighthouse Experience* in 2017, the restoration and relaunch of the 1906 schooner *Mary E*, the opening of the exhibit *BIW: Building America’s Navy* in May, and the upcoming First Impressions project that will redefine the arrival experience for all of our visitors—these projects are made possible by generous donations from individuals, businesses, and foundations who recognize the importance of creating one-of-a-kind experiences. But the funding for each one is not part of our annual budget—rather, it comes from sources over and above the everyday operations of MMM.

So where does the funding come from to help keep the

lights and heat on, create rotating exhibits, train the volunteers, preserve the thousands of items in our collections, and the countless other daily functions of the museum? It’s partly from the revenue the museum makes from admission and programs, renting its space, and selling items from the gift store and Boatshop. But a huge part of those costs are covered by donations—especially from the Annual Fund.

When you give to the Annual Fund this fall, you’re powering the tools the Discovery Boatbuilding students use four days a week. You’re keeping the humidity and temperature perfectly controlled, preserving 18th-century manuscripts. You’re keeping the museum doors open 362 days a year to visitors who come to be inspired by the stories Maine’s maritime history has to tell.

So when you walk into our historic shipyard, explore the *Tropics Next Door* exhibit, or watch as a school group cruises by on the *Merrymeeting*—remember that your generosity to the Annual Fund made it possible.

Welcome New Members

(5/5/2018 – 9/14/2018)

John and Margo Almeida
Scott Andrews
Jon Bachofen and Pam McKenna
AJ and Sandra Ballard
Amy and Todd Beaulieu
Diane Beem
Sam Binkley & Tomoko Okada
James and Edith Birney
Jerry and Beverly Blamey
Rachel Bluth and Derek Smith
David and Ilana Brett
John and Margaret Bridgeo
Kirin Buckley
Prescott Burk
Virginia and David Buxton
David and Pamela Carpenter
John F. Carr
Patrick and Lisa Carroll
Joel Carter
Molly Cashman
Edward Cherian
Ammie and Ethan Chittim
Jeremy and Erin Clough
J. Michael Cobb and Nancy J. Scott
Craig Collins
Doug Collins
David and Jean Corbin
John Cowperthwaite
William Czaja
Paul and Ellen DeOrsay
James and Sandra Doherty
Cynthia Esty and Bill Simon
Amy Etzweiler and Russell Springer
Jessica and Blythe Evans
Jeanne Farrell and Stephen Reinhold
Blair and May Fenning
Maureen Fitzpatrick and Margaret Wasilewski
Devin Foley and Dorian Tarling
Patricia A. Friedman and Daniel H. Bobker
Meg Gavin

Pamela Giannatsis and Dirk Armstrong
Bob and Jane Gleason
Lesli Gordon
Carl and Elaine Gottlieb
Anne E. Gray and Mark E. McDonough
Foster Greene
Jason Hamelin and Jeanette Frost
Jacqueline Hart
Nancy and Carroll Hayes
James and Miriam Henrikson
Edward and Donna Herzeg
Nathaniel and Myrtle Hicks
Les and Faye Hinzman
Hobson and Sondra Hornbuckle
Richard and Catharine Hubbard
Ole Jaeger
Lisa and Andrew Jepeal
Lee Johnson
Barbara and Steve Keltonic
Afan and Beth Khan
Matthew Kinney
Berenice and Don Knight
Kari and Mark Kolasa
Elizabeth and Gary Kollmorgen
Josef and Eva Kranz
Andrew Krumpe
Ann Kump
Darby Langdon and Jonathan Wood
Alexander Lawler & Terri Putnam
Rachelle and JT Leonard
Gordon Lind
Richard H. Malchon and Mary Sue Beeler
Lisa Margonelli and Clarke Cooper
Carol Martin
Carrie and Scott Martin
James and Nancy Martin
Furman and Elizabeth McDonald
Michael Montgomery and Merrilee Wilson
Peter R. Mueser
Edwina and James Nelon
Annie Parker

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Scott and Catherine Pauli
Nadya Pearson
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Christian and Lora Peter
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Melissa and Nathaniel Philbrick
Russell Pierson & Brenda French
Pauline and John Rand
Beverly and Michael Reilly
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George and Evelyn Rickley
Alicia and Mike Romac
Edward Rosenzweig & Jane Wagner
Wayne Russell
Patricia and Alfred Russo
Lisa and Stephen Schiffman
Richard Schmitt
Peter and Kellie Senghas
Alexander Sharp and Theresa Iaconela
James and Martha Shively
Nancy Simboli
Ray and Lynn Slabaugh
Sarah Y. Smith and Tim J. Metzler
Timothy Solomon and Molly Maguire
Ellen Stewart and Allan Wahl
William and Marion Strauser
Susan and Michael Sullivan
Bruce and Nancy Suppes
Matthew Trottier and Zoe Harrison
Marita and Freda Wallace
Oscar and Linda Wallace
Katherine Wallman
Jim Wangard
Judith D. Warren
Frances and Bradford Wetherell
Ann White
Donald E. White
Jim and Elizabeth Williams
Brenda and John Wojciechowski

Celebrating Our Business Partners and Sponsors

Featured Business Partner Montsweag Farm Restaurant



“It’s a labor of love” is the philosophy behind restaurateur Wayne Wescott’s recent endeavor in restoring the original quality and atmosphere of the Montsweag Farm Restaurant. Originally opened as an Apple Farm in 1939, the Sewall family converted it into the Montsweag Farm Restaurant in the 1950s and it quickly became a favorite among the locals until it closed in the 1990s. It’s been a few other incarnations since, but together with Executive Chef Michael Hutchinson, the Montsweag Farm has found new life under Wescott’s vision of keeping its original values.

Love is the not-so-secret ingredient behind every dish and guest experience at the Montsweag. Knowing their customers deserve the best, Chef Mike and the culinary team work together in serving their guests the highest quality products available. Offering up a few old favorites of the original Montsweag,

such as the Square Rigger Rib Eye, and adding some of Chef’s own favorites, the recipes utilize fresh, local ingredients including herbs and vegetables from their own garden, creating a menu that caters to a variety of tastes. Being a native Mainer, Chef works closely with local fish markets and takes great pride in serving up the freshest seafood around. Even the dessert menu can’t escape the attention to detail. Homemade offerings include, you guessed it, Hot Apple Pie a la Mode, a little tip-of-the-hat tribute to the old apple farm.

Framed by beautiful flower gardens, the Montsweag welcomes guests to enjoy lunch or dinner in a relaxed, friendly atmosphere with a “guest first” attitude. From the beautifully hand crafted furniture and softened “barn chic” décor, the staff loves to create a special dining experience for all their guests. montsweagfarm.com

Support these Business Partners who support MMM

Business names in **RED** indicate new Business Partners.

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Residence Inn Bath/Brunswick
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The Cabin Restaurant
Cahill Tire, Inc.
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Chase, Leavitt & Co., Inc.
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Patten Free Library
Penobscot Marine Museum
Portland Public Library
The Range Light Keepers
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Spectrum Generations

Upcoming Events



Jolly Family Jamboree

Saturday, December 8, 10 to 3 pm

Members \$13; nonmembers \$14; children under 3 FREE

Bring the whole family to celebrate the holiday SEA-son at our annual Jolly Family Jamboree! From 10 am to 3 pm, explore the museum, snap a pic in front of the lobster trap tree, enjoy holiday crafts, activities, live music, and of course, a visit from Santa and his pirate friend Captain Christmas.

Plus, at 10:30 am Frogtown Mountain Puppeteers will present a special performance of *The Grinch!* Tickets include all activities and admission to *The Grinch*.

Mixers & Merriment

Saturday, December 8, 7-9:30 pm

Members \$40; nonmembers \$50; designated drivers \$20 (21+ event)

Celebrate the season with a toast to Maine's incredible craft distilleries! Join us for the third annual Mixers & Merriment, an evening of festive fun. Sample specialty cocktails featuring Maine ingredients, chat with Maine's artisan spirit-makers, and vote to crown the people's choice best cocktail of the night. Tickets include all cocktail samples and light hors d'oeuvres. A seasonal soundtrack will keep the holiday spirits high.

Generously sponsored by:



Navigating Change in Cuba: Studying Maritime Tourism Onboard a Tall Ship and a Cruise Ship

Thursday, January 27, 6 pm

Members \$7; nonmembers \$10



In 2017 Dr. Tracy Michaud led a group of students from the University of Southern Maine to Cuba to explore the change the nation and people of Cuba were undergoing with a fundamental transformation in the context of the re-opening of U.S.-Cuban diplomatic relations. Dr. Michaud will share how students were able to explore this historic change from the unique perspective of maritime tourism development aboard the schooner *Harvey Gamage*.

Special Events in the Store

Annual Fall Book Sale

November 9-11, 9:30 am to 5 pm each day

Come browse through used books, tools, and more this Veterans Day weekend! Featuring vintage books, discontinued products, and daily specials. You'll be sure to uncover something unique and truly special during this annual event.



Museum Store Sunday

Sunday, November 25, 9:30 am to 5 pm

This international event was created to celebrate the uniqueness of museum stores and how essential they are in supporting the museum's mission, programs, and operations. There's no admission fee to shop in the store, and everyone will receive 10% off their purchases with members receiving 20% off. Enjoy complimentary holiday gift wrapping and various special offers throughout the day.



Maine Maritime Museum Celebrates Bright Night Bath

December 14, 4:30 to 6:30 pm

Last-minute holiday gifts, special sales, and more. Stay tuned for more details about this annual shopping event!

For more information on all upcoming events, visit www.MaineMaritimeMuseum.org

Boatshop Update



by Kurt Spiridakis,
Director of Watercraft and Traditional Skills

Discovery Boatbuilding

This year marks our first time with four schools participating in the Discovery Boatbuilding Program: Georgetown, Woolwich, West Bath, and South Bristol. Each class has between 8 and 30 students, and we are poised to build 7 skiffs this winter. As of late fall we are finishing up 63 three-legged stools and starting to work on tool boxes and half models. Boat construction will begin after winter break.



This year's South Bristol boatbuilders test out their three-legged stools.

First Impressions Campus Improvements

The Boatshop has been charged with building trash bins and benches for the Percy & Small Shipyard and the First Impressions project. Currently we are in the design phase, and the plan is to build about 20 wooden trash bins and 20 to 30 large timber benches for visitors.



A prototype of the new Boatshop-built trash bins that will be placed around the campus in 2019. Thanks to lead volunteer Marty Lakeman for managing this project.

Mary E

After a successful and exciting first season at MMM, *Mary E* motored to Derecktor Robinhood in Georgetown, where she will stay until the spring. Over the winter we are building two topmasts and lengthening the main boom. Next spring she will receive a new main sail and a main topmast.

Lumber Shed/Sawmill



We have been borrowing and using a sawmill from our friend and volunteer Fred Kahrl of Woolwich. We quickly realized we need a proper lumber drying shed for the large quantities of cedar, oak and pine we are generating. So this fall we are creating a space that will allow us to easily organize and air-dry all of our future boatbuilding lumber. We are also going to build a cover for the sawmill, which will allow us to (theoretically) use it year-round, rain, snow or shine.



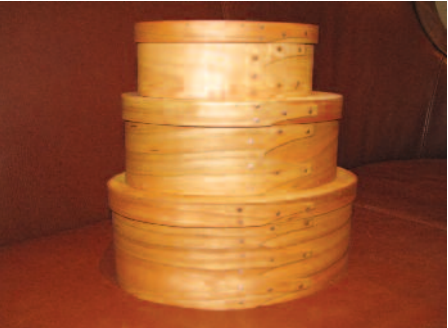
New Bandsaws

Over 23 volunteers contributed more than \$3,000 for the museum to purchase three new bandsaws for the shop. These are heavier duty and safer saws than our current ones, which are many decades old. They will be perfect for our Discovery Boatbuilding students, who use the bandsaws weekly. Special thanks to Boatshop volunteer Rick Marco, who saw the need and spearheaded the fundraising.

Boatshop Workshop: Shaker Box Class

Wednesday, November 28, and Thursday, November 29, 5 to 8 pm

Members \$75; nonmembers \$94



Learn boatbuilding techniques such as clinch nailing and steam bending, though no experience, boatbuilding or otherwise, is required. Each participant will build a set of three nesting oval boxes made from cherry and cedar. All materials are provided.

For more information on all upcoming events, visit www.MaineMaritimeMuseum.org

What Did it Look Like?

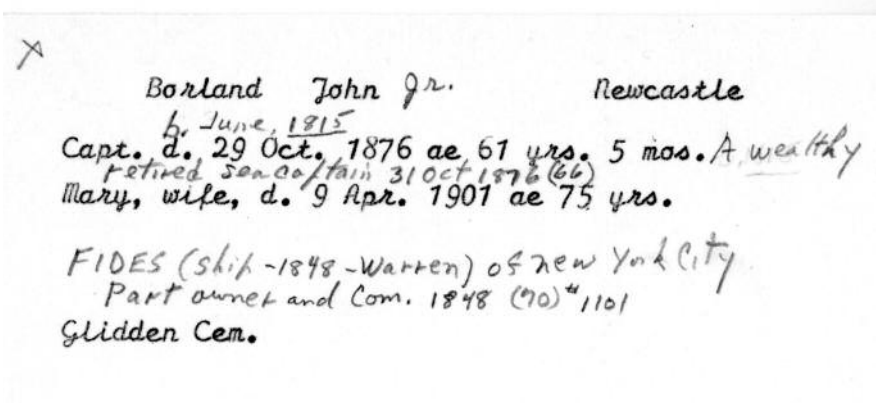


by Jill Piekut,
Library Assistant

The research library fields this question all the time from people who love ships. Model-makers and archaeologists come seeking vessel plans. Authors and educators need ship portraits to illustrate a book or lecture. But last month, we were just about stumped when the Steam Ship Historical Society of America forwarded the following research inquiry from a genealogist: If a sailing ship had three masts, weighed 698 tons, and was built at Thomaston, Maine, in 1849, is there any general “look” the ship would have?

Our researcher wanted to know about the vessel that carried his ancestors to New Orleans: the ship *Fides*, which travelled from Charleston to Le Havre to New Orleans, then on to Liverpool and New York, under Captain John Borland in 1850. He was seeking the answer to a question many of us can relate to, maritime historian or not. How must it have felt when my ancestors crossed the Atlantic?

Answering this question was a team effort that included the SSHSA, curator emeritus Nathan Lipfert, archivist Libby Meier, past and present volunteers, and even the Works Project Administration. We consulted half-models carved by Bath’s naval architects and books written a century ago. We didn’t find a photo or a ship portrait, but we cobbled something together that helped our researcher imagine his family’s past and learn a little something about maritime history, too.



After finding nothing in the photo file and no leads in the Maine Vessel Index that sits beside the reference desk, I looked to the Maine Captains Index for a clue. The Maine Captains Index was created in the early days of the museum, when dedicated volunteers spent hours combing through cemeteries, archives, and newspapers, looking for data on Maine sea captains, which they typed or wrote on over 25,000 index cards. The card for Borland, John Jr. lists vital data about the captain, who was born in Newcastle, and confirms that he was master of the *Fides* in 1850. A parenthetical code (70) indicates where to find out more about the *Fides*: the Registers and Enrollments of Waldoboro District.

Registers and Enrollments of Waldoboro District is one of hundreds of similar works prepared by the Works Project Administration in the 1930s and ‘40s that summarize original documents collected by customs districts throughout the country. Many of these “WPA registers,” including the one for Waldoboro, remain unpublished and accessible only through research libraries and archives like this one. I learned that the *Fides* had been built in Warren, not Thomaston, in 1848, which was confirmed by consulting Annals of the Town of Warren by Cyrus Eaton (the builder was J. L. Patterson). The Registers also noted that the vessel had the following specifications: 698 62/95 tons, 148 ft. 10 in. x 32 ft. x 16 ft. Two decks, three masts, square stern, a billethead.

We could guess that the *Fides* was a cotton ship. She hit all the major cotton ports at a time when many Mainers were profiting from the trade. Nathan Lipfert astounded us all by recalling the exact page of Henry Hall’s 1884 *Report on the*

Shipbuilding of the United States, which describes how cotton ships were often built with a “kettle bottom”—hull wider than the deck—in order to gain cargo capacity. Another trick, Hall explains, was to deliberately underestimate the ship’s tonnage in order to evade duties and increase profits. Tonnage is not a measure of weight, as our researcher had assumed, but an expression of volume equal to about 100 cubic feet. The *Fides* was registered and taxed at 698 tons, but it likely carried more.



Half model, Pennell Ship, 73.247.15

As we were working on putting together an image of the *Fides*, archivist Libby Meier pointed out a square stern on a nearby half-hull (they’re not just for decoration), and volunteer Jean Hodgkins reminded us of a few kettle-bottomed half-hulls in the *Distant Lands of Palm and Spice* exhibit. Henry Hall’s cross-section of the bark *Saone* fleshed out the hull, and Nathan’s oft-referenced rigging diagram took care of the ship’s sails, square rigged on all three masts. If it wasn’t a true portrait of the *Fides*, at least it was a faithful one.

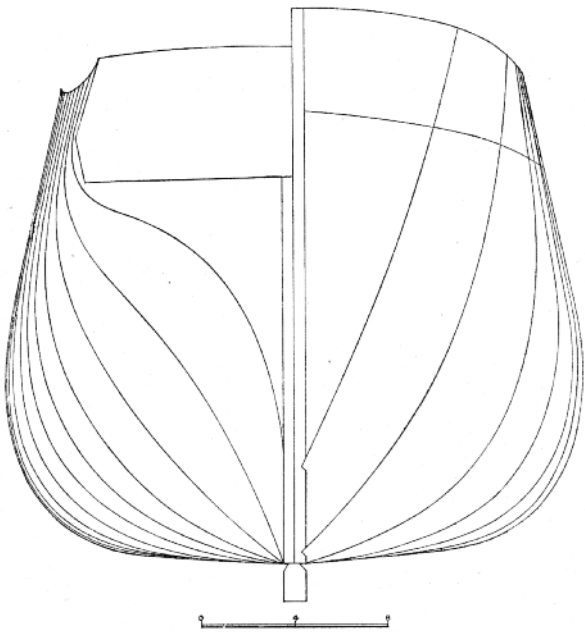
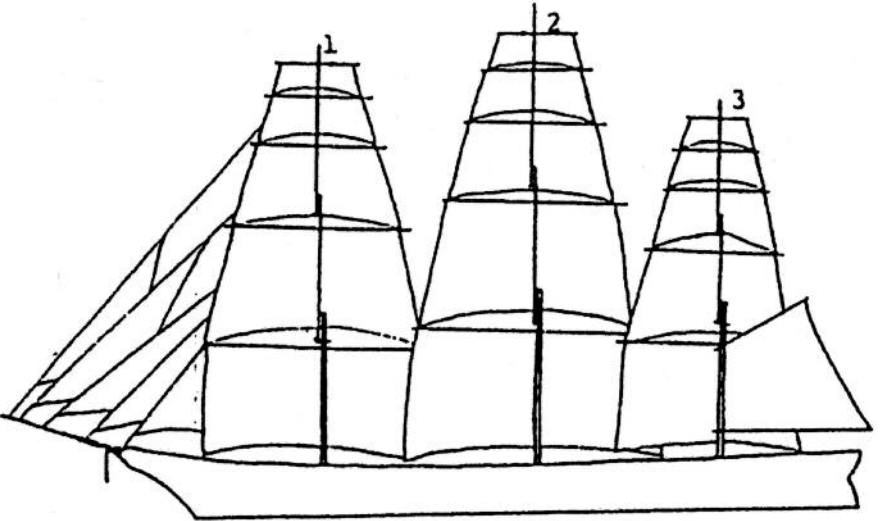


Fig. 28.—BARK SAONE, BUILT AT BATH, MAINE, IN 1846, FOR WILLIAM A. REA, OF BOSTON; REGISTER, 292 TONS.



SHIP - a vessel of 3 or more masts, all of which are square-rigged.

Tour Starts Here: Designing New Gallery Tours

The galleries in the Maine History Building have received some exciting upgrades over the years with the addition of *Into the Lantern* and *A Maritime Primer*. The Public Programs Department and the MMM gallery docents have been hard at work researching and developing new gallery tours to debut in Spring 2019. In addition to a “Museum Highlights,” the gallery docents will provide themed tours based on visitor and docent interests.

During the 2018 season, the docents have been keeping track of visitors’ common questions and interests.

Together, the docents and staff will use this information to craft unique and engaging tours that are flexible enough to address a wide range of interests. In addition to learning what our visitors want to know, we are busy learning new tour techniques. On October 22, MMM Gallery Docents and staff traveled to the Portland Museum of Art to experience a PMA tour and have a chance to chat with their volunteer docents. The PMA docents demonstrated their teaching strategies, which encourage visitor participation, observation, and critical thinking.

You may ask, why not visit another maritime museum? MMM and PMA may differ slightly in our collections and missions, but we share the common task of asking the public to look at something new and unfamiliar – or perhaps look at something familiar in a new way. MMM and PMA docents shared ideas with each other on how they encourage visitors to look closely and ask questions to facilitate visitor-led discovery. What do a painting by Winslow Homer and a ship model have in common? They share the likelihood that museum visitors will only look at them for seven seconds or



MMM and PMA docents and staff.

less. That is where our docents come into the picture. A question as simple as “What do you see here?” asks the visitor to stop, look, and think about the story the object is telling.

As MMM staff and gallery docents move forward on designing new gallery tours, we agree on one thing – that our tours should share a story. What is Maine’s maritime story? Lucky for us, there are many answers to that question.

A big thank you to Meghan Quigley, Associate Educator for Youth Learning, and the Portland Museum of Art Docents for hosting us!

We want to hear from you. What type of themes would you like to see in our gallery tours? Contact Sarah Timm with your suggestions at timmm@maritimeme.org

Or do you want to help tell Maine’s maritime story by becoming a MMM Gallery Docent? Apply to be a MMM volunteer on our website www.MaineMaritimeMuseum.org/support/volunteer or contact Sarah Timm at timmm@maritimeme.org

Mary E Docents: MMM’s Newest Volunteer Role



by Joan Knight,
Volunteer

Over the past few years I have enjoyed my time as a greeter and my role in helping Educator Jonathan Wells with some of the education programs. I’ve learned a lot and continue to work in those capacities. Working as a docent on the *Mary E* offered a unique opportunity to witness the transformation of a Bath-built vessel back to the way it was over a century ago. After working there for about six weeks, I found she offers so much more. The story we tell people about her history is intriguing. Starting out as a fishing vessel she has taken on many different identities. There are many tales about her his-

tory, the fishing years in Block Island and Gloucester, the sinking, the resurrection by Bill Donnell, the windjammer years, the years in New York and Connecticut, and the trip back from Connecticut to Bath raining inside and out.

Looking at her now people are amazed that she arrived here under sail only last April. Why did she survive? Was she just in the right place at the right time? Was it a divine plan that Bill Donnell saw the ad and had a connection to her history?

Mary E has come full circle, returning home to stay after a century of adventures. Many people are excited about coming back to the museum and going out on the *Mary E*. Me too!

Undercurrents



by Chris Timm,
Curator of Exhibits

This is a tale of two vessels.



One is a Reed & Barton silver-plated creamer (or teapot) from c. 1895. The ropework design on the base indicates that this was part of the standard-issue serving set for US Navy officers. The surface of the creamer is now dented, pitted, and corroded. All this weathering speaks to its time at the bottom of Havana Harbor inside the wreck of USS *Maine*.

On February 15, 1898—during the Cuban War of Independence from Spain—the armored cruiser USS *Maine* sank in Havana after a sudden explosion. 266 sailors died, including six Mainers. The explosion was likely caused by a coal fire that ignited the magazines, but speculation, sensationalist newspapers, and an official inquiry soon pointed the finger at a Spanish mine. Outrage from the sinking of *Maine* led to the Spanish-American War later that year, which had the lasting effect of greater American intervention in Caribbean and world affairs.

The loss of *Maine* is memorialized in the second artifact, a larger and far more



elegant pitcher. On the front, crossed American and Cuban flags are a sign of solidarity with the Cuban independence movement. Hand-lettered between the flags is “Remember the *Maine*, Feb. 15 '98.” The pitcher is as embellished as a newspaper headline—flowery acanthus leaves are molded into the base and rim; the porcelain glaze is dusted with gold. This particular pitcher was produced by Columbia Art Pottery Company, their name capitalizing on the widespread “Columbus-mania” that swept the nation for the 400th anniversary of the explorer’s voyage to the Caribbean. Identical “Remember the *Maine*” pitchers were pumped out of kilns across the country, from the Mercer Pottery Company in Trenton, New Jersey (as part of their “Nassau” product line) to Globe Pottery in East Liverpool, Ohio. “Remember the *Maine*” merchandise was everywhere.

In 1912 the Army Corps of Engineers raised *Maine* to clear Havana Harbor and repatriate the bodies of sailors inside the wreck. Mementos were taken from the cruiser once it was raised and it was at that point that the silver creamer, now tarnished, was recovered.

Come across USS *Maine* or Columbus imagery from the 1890s? Send me a picture at ctimm@maritimeme.org.

Give the Gift of Membership!



This holiday season, give a gift that lasts all year... a Maine Maritime Museum membership! Members enjoy free admission all year long; special member pricing on cruises, trolley tours, and programs; discounts in the museum store; invitations to members-only events; and so much more. Plus, membership dollars help support all of our fantastic programs, from Discovery Boatbuilding to lectures!

To purchase a gift membership, complete and mail the form to the right; or purchase online at MaineMaritimeMuseum.org/support/join.

Join or Renew Your Membership!

You may join online or complete and mail this form.

Please indicate Membership level:

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I have also enclosed \$_____ as a contribution to help support the museum.

Please make check payable to Maine Maritime Museum and return to:
243 Washington Street, Bath, ME 04530
Dues and other contributions are tax deductible as provided by law.